

OUR SATURDAY NIGHT SUPPER TABLE SERIES

A DIET FOR MENTAL DYSPEPSIS, AND A CURE FOR HYPOCHONDRIA, HYPOCHONDRIASIS, OR ANY COMPLAINT OF A NERVOUS ORIGIN.

BY OUR SERIES EDITOR, ALMANAC AND DIARY. SHORT METRE-LOGICAL OBSERVATIONS FOR THE WEEK.

April. Monday, 30.—Sunday cars commence running in Baltimore. The Ping Uglies all get in them for the purpose of going to church, but are so pleased with the thing that they go farther.

Tuesday, 30.—General Slocum fires the Southern heart by ordering the American flag to be carried at the head of a Firemen's procession at Charleston. The firemen being also fire-eaters, regarded this order as throwing cold water on them.

Wednesday, 1.—The Supreme Court decides that Philadelphia must pay a tax on the Gas she uses. It is believed the decision also includes Councils.

Thursday, 2.—A live Bloomer pays a visit to the Press Club, and makes some remarks to the editors and reporters about the inconvenience and absurdity of petticoats. Her form made a good impression on the types.

Friday, 3.—The Japanese Embassy are presented to President Johnson, and read to him their credentials. It is understood that the President is preparing a veto for the whole thing.

Saturday, 4.—SERIES COLEMAN DAY. The Editor having visited the Academy of Fine Arts, is deeply impressed with the misfortune of persons dabbling in oil.

THE SPRING EXHIBITION OF THE ACADEMY OF FINE ARTS. The pictures in the Exhibition this spring, like the spring itself, are a little raw and cold. The season, so far as Philadelphia artists are concerned, is quite backward, as is plainly manifested by the number of "Hers" and "Vons" that figure in the catalogue, and the strong packing-box smell about them indicates that a majority of the paintings are a long way from home.

It appears that that rival house further up the street has enlisted the sympathies of a majority of the Philadelphia artists, and who, like the hero of the melo-drama, have resolved to draw and defend themselves. Without the irrepressible Hamilton, the ubiquitous Morans, and the never fainting Lambdin, and one or two others, this exhibition might just as easily have passed for one in Leyden or Genoa, as in Philadelphia.

In Chestnut street, opposite the entrance, is a beautiful tropical picture put, there by some of the Hanging Committee who have their office in the cellar of the State House Row. This picture, which represents "HOTTESTORS GATHERING BERRY LEAVES," is very rich in color and design. The Hottentots are very well handled, and are put in just the right place, where they can be seen by everybody. The picture is hung, or, more properly speaking, pasted on a board fence about four feet above the pavement. The lettering on the balance of the poster is entirely too strong, it seems to want distance; if put on the other side of the fence, we think it would be much better for the picture.

On entering the Academy, the first thing that catches the visitor's eye is the hand of the female attendant extended for his quarter; and it makes no difference if he is in his last quarter, as the almanac men say, he is expected to get rid of it, to keep up the lunar figure, before he can shine in the Exhibition.



PICTURE NO. 6—VIEW IN THE CORDOUBOIS. This is a foreign picture. The scene is laid in Switzerland. There is not much depth to the subject, but the feeling is very fine. The attitude of the principal figure cannot be too highly praised.

NO. 16—JUDITH EXAMINING HOLOFERNES' HEAD. This well-worn subject is again on the walls this season. Judith, this time, appears in the character of a phonologist, and, on account of the unwieldy body of her friend, out his head off and takes it home with her. The moment seized by the artist is when Judith seizes the raven locks of old Hol in a most familiar manner.



NO. 18—THE OLD MILL. This striking little picture tells its own story. It is supposed to be the reproduction of an old mill that was supported by all hands to have been settled years ago; but every time the principal actors meet they rehearse it again, to keep the subject fresh in their heads. The handling of this subject is very free, devoid of that mannerism so often seen in pictures.

NO. 21—A RUM'N GIRL. This young girl is on a journey to see her uncle, and is now about half-seas over. Her uncle's residence can be seen around the corner, where the three balls hang. The bottle by her side shows her to be a true Rum'un.

NO. 35—INTRUSION ON FAMILY PRIVACY. The subject of this picture is no doubt taken from the popular poem of "Little Miss Muffet." The family have retired for the night, and as the head of the family was rehearsing the affairs of the day, a large and healthy spider began to spin his yarn in an unwarrantable nearness to the heads of the house. The fine texture of the web is beautifully rendered by the artist, and the stripes on the spider we have never seen done better.



NO. 40—PREPARED FOR THE BALL. This is a beautiful and familiar scene. The mirth and joy portrayed in the countenance of the principal figure are seldom equalled, and all the surroundings show that the artist had his whole soul in his study. The general outfit of the figure is true to nature.



NO. 49—WINTER SCENE. The blinding snow, and the general chira scuro effect of this little bit of color is truly grand. How often have we laid in bed cold winter mornings and looked out, and wished there only had been a storm like that the last night, so that we would be blocked up in our house! but it was never so. The artist has caught our feeling exactly.



NO. 54—COW DRINKING. In this picture there is a cow, and near by some water. The cow is drinking it. Very good.



NO. 56—GRANDMOTHER'S DARLING. This is another beautiful bit of color. The position of the "darling" is well chosen, and no grandmother, we should think, could look upon this picture without tears in her eyes; certainly she couldn't use it without that effect. This is the artist's happiest vein.



NO. 58—CALIFORNIA OVERLAND MALE ATTACKED BY MORMONS. The unfortunate male was passing through a retired part of Utah, during the holiday term of a Young Ladies' Seminary, situated in that region. No sooner was he seen than a general attack was made upon him, and he was otherwise assailed. He, however, succeeded in escaping by eloping with the whole school. This picture, we understand, is to be purchased for the Rotunda at Washington.



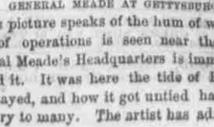
NO. 73—VIEW ON THE HUDSON NEAR PO'KEEPSIE. This view on that noble river called by tourists the "American Rhine," displays great knowledge of transparent effects. The bending reeds in the water, near the river's edge, are faithfully portrayed in the dancing shadows. The surrounding scenery is well in keeping with the damp, boggy foreground. Few pictures on the walls surpass this in the Exhibition.



NO. 101—THE YOUNG ARTIST. The handling of the whitewash brush by the artist is perfect, though we think the boards on the fence a little irregular in their width. The subject is simple, but truthful.



NO. 126—PORTRAIT OF A GENTLEMAN. This picture, we understand, was loaned from a private gallery, and it is reputed to be a likeness of the owner and loaner. It was requested that the press would not call especial attention to pictures of this class, as it might make it difficult for the Academy to get the use of such pictures again.



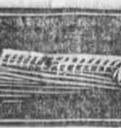
produced the string, to show how the whole thing was set a-going.



NO. 71—THE EXTERMINATOR. This pretty little conceit of the artist is well rendered. The label is true to nature.



NO. 128—THE MOTHER'S DARLING. This touching little sketch must appeal to every family man, particularly at this season of the year.



NO. 143—WOOD SCENE. This composition, we are informed, was made by the artist out of his own head. The scene is laid on the ground, and is, we believe, very faithful.



NO. 145—A RHEUMY DAY. No one can fail to recognize in this war of the elements a likeness to the scene laid down in Washington Irving's story of "Rip Van Winkle." The gentle dame is here seen not only raising the storm, but guiding it with her own hand.



We close our hasty and brief review by a copy from the Statuary Room.



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